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## AMUSEMENTS

**Belasco.**  
The camera supplies the title for Belasco's new play, but would need the lens of a magnifying glass to picture beforehand the fun complications in "Double Exposure," which had its premier at the Belasco last night. It is frankly a farce that skirts dances into the shock-zone of the censor and then dances out again with the laugh on the audience for daring to doubt its discretion—which is Playwright Hopwood's way.

Also, it is distinctly an adventure of wedding rings in which two young couples of neighboring apartments raise a ruction of conjugal apartments among themselves, owing to the love-making habit of an upstairs artist—John Westley—with his neighbor's wife below. The lady concerned—lovely and audaciously lovely, but addicted to vampirish wiles—possesses a meek husband who needs anti-salooning—before regeneration sets in. Every theatergoer fortunate enough to have seen Janet Beecher and John Cumberland in other light-some productions knows without telling what joyous exhilaration they gave to their roles.

The artist's wife, as played by Lillian Foster, is a blonde little person who loves with the jealous devotion of a Biblical wife and who makes faces like a child. She objects to the flirtatiousness of her husband and seeks relief through the friendship of a Biblical wife and who makes faces like a child. She objects to the flirtatiousness of her husband and seeks relief through the friendship of a Biblical wife and who makes faces like a child.

Each man, wrestling with the novelty of his strange mind or personality, or both, created fun enough for some of the smartest trending Propriety's well known corners—to keep the audience in a jubilation of spontaneous combustion for three acts. The acting throughout, but was fine—an excellence which extended to the janitor of the apartment, William Postance, and to Eleanor Williams, who gave a glimpse of dramatic cleverness as the Irish maid. Another little maid also flashed a pert picturequeness into the situation.

It is the easiest thing in the world to find fault—anybody can do it—therefore: After the mesmerist has dominated the rollicking atmosphere with a very real thrill which should the hypnotized husband spoil it by coming out of his trance to receive certain applause—especially as the final act is built on his dream? And why, oh, why, would the one picture in a "studio" be a fruit chromo supposed to belong to dining room art?

**Poli's.**  
Ireland has a proverb which says, "Saddle a pig and he'll lead you to hell."

"My Four Years in Germany," a film adapted from the book of the same title by former Ambassador Gerard, which opened a run this week at Poli's Theater, proved conclusively that the German people have saddled the Kaiser with autocracy, Prussianism and kaiserism, and he is leading them along the road of the proverbial pig. Camouflage has no part in the picture. It is based on fact and vouched for by Ambassador Gerard, who passed trying days during his tenure of office among the war lords of Germany. Paintstaking care has reproduced, even to the most minute detail, events of import from the pre-war days, on through to the almost overnight change of front on the part of Germany from a "peace-loving" nation to "the war beast."

The Kaiser is depicted as the various other principal characters, who have played an important part in the German political and war events. The crown prince, who from infancy has idolized Napoleon and desires to emulate that hero, is continually seen dogging the footsteps of his father, a Robinson Crusoe and his man "Friday." The crown prince, with a huge army and navy, and desiring to follow the trail of Napoleon, is obsessed with the idea of provoking a war to try out the mettle of the country. It matters not on whom the force of arms may fall so long as the toys which are the people and instruments of death, may be put to use. He pours words of war into the ready ears of his father, the Kaiser, and when the opportunity is offered by the slaying of an Austrian archduke war is declared.

Intrigue and sinister plotting abound in the picture. When Ambassador Gerard first appears to present his credentials as ambassador from the United States to Germany, he is referred to as "coat-tail diplomat." The attempt to bottle up the British fleet in the Kiel canal, where the British ambassador, Sir Edward Goschen, and officers of the fleet are being entertained by Germany's high officials shows the cunning of the Kaiser. Fortunately the Kaiser left the canal before Germany had a chance to act. The raid on Belgium, the driving out of the able-bodied men and women, and the shooting of those made useless for work because of infirmities are shown. The ill-treatment of the prisoners of war at Wittenberg, caused by the intermingling with the British of the Russians who were stricken with typhus, were also depicted. The brutality of the guards toward the prisoners, the lack of nourishing food and finally the liberation of civilian prisoners and the improvement of conditions in the camp through the intervention of Ambassador Gerard are shown.

The Kaiser was for humoring the Americans, even though he was also convinced that they would not fight. Though Germany accepted Ambassador Gerard, she only tolerated him. This was known by the ambassador, so that when the time came for him to act for the country he was thoroughly prepared. The Kaiser and his rooking horse, which he mounts as a raving that war is a pretty good pastime, brings out forcibly the state of minds of the autocratic rulers of Germany. Admiral von Tirpitz and his submarines play an important part, although his boast that he would close the waters to ships carrying ammunition from the United States to England still remains unfulfilled.

Throughout the picture the German mind is depicted as egotistical, anxious for war, brutal and imbued with the idea of "Germany over all." There are two performances daily, matinee and evening performance.

**B. F. Keith's.**  
One of the most realistic, convincing and effective war-time sketches recently presented here is being shown this week at Keith's, under the title of "Where Things Happen." The sketch is by Richard Madden and is given under the direction of Emily Ann Wellman and Jack Morris, who, however, do not appear in it. Very little scenery is used, the effect being obtained through clever use of spotlights, which throw the characters into view and with a darkened background leave the rest to the imagination. The sketch opens with two privates in "no man's land" after a raid on the enemy trenches, one being wounded and the other doing his best to drag him back to safety. Then comes the Hun, crawling along and, though calling out "Kammerad," is discovered in time to be successfully gripped with the gas bomb which explodes, reverberating papers discovered and with the crawling back through the wire entanglements and eventually find themselves in a hospital. Both are rewarded with promotion and medals, Jim insisting upon going "fifty-fifty" on the latter, which are bestowed by the French for the capture of the Hun. Ending in the

conversation of the pair is a pretty love story, both being in love with the same girl, who turns up as a member of the Red Cross, and nurses them back to health. The little company is strong in acting ability. Scott Moore, as Private Jim Bradley, is especially worthy of commendation. T. Roy Barnes and Beale Crawford return with new jokes and songs done up in "A Package of Smiles" and made the laughing hit of the evening. Percy Bronson and Wm. H. Baldwin ran them a close second in securing the most laughs. The Wonder Workers, Leon and Company, made a hit with mechanical tricks, a "fire and water" effort bordering on the marvelous. Mmc. Chilson-Ohrman, prima donna soprano, sang several numbers, demonstrating her ability, and two popular ballads to please the audience. Other good numbers embraced Van and Belle, bomberang throwers; Lew Hawkins, in a monologue; Moon and Morris, clever dancers, and the Heart-Fast pictures.

**National.**  
Peace with its blessings and war with its horrors are blended with a tense and beautiful love story in D. W. Griffith's "Hearts of the World," which was shown at the National last night on a return engagement to Washington.

That no mistake was made in bringing the film back so soon after its first showing at the National is indicated by the size of the audience and the enthusiasm which greeted the production. For this notable film Mr. Griffith took the old theme of a boy and girl in love, but with characteristic style he built up a drama with a background of war scenes as spectacular as those which made his "Birth of a Nation" a success. The views of devastated French homes and wounded French women and children drew the tears, while the daring charges of allied troops stirred the audience to almost hysterical applause.

British tanks, a liquid flame, poison gas and other instruments of destruction are graphically shown. Bayonet attacks, scouting in "no man's land" and numerous other daring exploits of the modern soldier are visualized on a large scale. Lillian Gish as the girl and Robert Harron as the boy are the outstanding characters, supported by Dorothy Gish, Josephine Crowell, and Bruce Robertson and Jack Cosgrave. Little Ben Alexander, as the baby brother of the girl, is one of the human touches of the film.

Music to accompany the picture was rendered by a symphony orchestra of thirty.

**Cosmos.**  
Mr. Thor, whoever he may be, has provided a genuine and an enjoyable novelty in "Here Comes Eva," the headline attraction at the Cosmos Theater this week, which presents Eva La Rue, an eccentric comedienne, at the head of a company of ten pretty girls, who have been equipped not only with unique and attractive costumes, but with pretty music interspersed with laughable lines. Emily Smiley and company also have an interesting one-act playlet called "The Circus Girl," which employs a dream for a tense contrast to a happy ending. Munford and Thompson, after making their audiences laugh, their fill over a bit of nonsense about "A Nickel Is a Nickel," astonish them with well sung and effective songs, both men having exceptional voices. The Wilson Aubrey acrobatic comedies open with the usual horizontal bar act and close with a laughable travesty of a modern wrestling match. Ann Suter entertains with dashing songs and daring costumes, and Faye and Jack Smith have a pleasing singing and comedy number. The matinee photoplay presents William S. Hart in "The Bandit and the Preacher" and in addition a lively Sunshine comedy and the Heart-Pathé News are shown.

**Howard.**  
A rather creditable presentation of Cosmos Hamilton's play, "The Blindness of Virtue," is being given at the Howard Theater this week by a cast of colored players of the Quality Amusement Company that gave real satisfaction to the audience last night, and deserved the applause it received. Performances are given each evening, with matinees on the Fourth of July and Saturday.

**Photoplay Features.**  
**Knickerbocker.**  
"The Claw," a photoplay based upon Cynthia Stockley's novel, was given its first local showing yesterday at Crandall's Knickerbocker, with Clara Kimball Young in the role of Mary Saurin. Opening in South Africa with a war dance of the natives, it depicts the experiences of Mary Saurin, who goes to join her brother, an army officer; the desertion of the stage coach driver in the midst of the journey and her rescue from a trying situation by Anthony Kinsella. Then follows a story of womanly jealousy and intrigue, with a rebellion of the natives and other complications to the close.

**Crandall's.**  
"His Own Home Town," featuring Charles Ray, was shown yesterday at Crandall's. It is the story of an ambitious young man who struggles against desperate odds for his ideals and is victorious in the end, winning not only the position he seeks, but also the girl he loves.

**Avenue Grand.**  
"The Mating of Marcella," yesterday's attraction at Crandall's Avenue Grand, pictures Dorothy Dalton as a modiste's model, who, to obtain funds for the care of her stricken father, is induced to impersonate a wealthy young wife who is seeking a divorce from Nevada, believing she is simply fulfilling the conditions of a will. Complications make a romantic story.

**Savoy.**  
"Prunella," Marguerite Clark's newest photoplay, was the chief attraction at the Savoy.

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tion at Crandall's Savoy yesterday. The story, quaint and whimsical, has for its heroine Prunella, a girl just approaching womanhood, reared by her aunt, Prim, Privacy and Prude, who falls in love with Pierrot, leader of a band of straggling mummies; runs away with him, becomes known as Pierrette, and drinks of happiness to the full, until Pierrot's affections wane. A happy ending more than atones for the sorrow.

**Crandall's Apollo.**  
"Selfish Yates," featuring W. S. Hart, was shown yesterday at Crandall's Apollo. It is the story of the reformation of a selfish, brutal man by a gentle girl of character.

**American.**  
Viola Dana, pictured in "The Only Road," was shown at Crandall's American yesterday. It is a simple and pretty little romance.

**PARKS AND EXCURSIONS.**  
At Chesapeake Beach Howard's five trained bears delighted large audi-

ences yesterday, opening a two-week engagement, with free performances daily at 3 and 5 p.m. The opening of the crabbing and trout seasons attracted many to the 3,000-foot pier jutting out into the bay. The salt-water bathing also was popular. The mile-long boardwalk, with its free dancing pavilion, the derby coaster, the carousel and the "bug house" offer other diversions. Preparations are being made for a gala day on the Fourth of July, when special trains will be run to the resort.

At Great Falls Park a jolly crowd of pleasure seekers enjoyed themselves last evening, with dancing in the large pavilion overlooking the falls. Concerts were given in the afternoon and evening by the Ladies' Liberty Orchestra, featuring popular and patriotic music. For the Fourth of July the park is attractively decorated this week with flags and added electric illumination in red, white and blue electric lights.

Marshall Hall was thronged last night with pleasure-seekers who took the pleasant river trip on the steamer Charles Macalester, which

after landing its passengers for the hall continued down the Potomac forty miles on a "moonlight" excursion. Dancing with excellent music was provided. At the hall all of the amusements devices were in full operation.

**Folly.**  
Pretty girls, clever comedians, tuneful music and a wealth of costumes are the features of "The Midnight Babies," the current week's burlesque attraction at the Folly Theater. The show is in two acts and five scenes ranging from an art studio to the seashore.

The company is headed by Louise Wright, whose nimble feet are in evidence in many dancing numbers. She also sings a number of popular songs in a manner that wins applause. Jay McKee and Tom Howard are the funmakers. Others include Ruth Hare, Helen Gillis, Harriet Bora, Harry Myers, George West and Elmer Gilchrist. The Harmony Trio and Clarence Maurer, a Washington team, provided attractive musical numbers. The chorus is a pleasing aggregation of girls, and the Models, a Luxe, composed of sixteen posing models, complete the entertainment.

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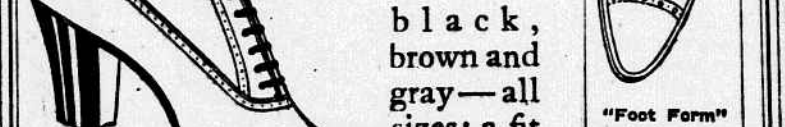
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